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Department of Arabic and Near Eastern Languages

Sheikh Zayed Chair for Arabic and Islamic Studies

Embassy of Ukraine in the Lebanese Republic

A. Krymskyi INSTITUTE OF ORIENTAL STUDIES National Academy of Sciences of Ukraine



INTERNATIONAL ACADEMIC CONFERENCE

"Ahatanhel Krymskyi and Lebanon"

November 11, 2021

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Ahatanhel Krymskyi (1871-1942)
Prominent Ukrainian orientalist, writer and translator,
Lived and worked in Lebanon in 1896-1898

Cultural and humanitarian ties between Ukrainians and Lebanese started well before the two countries attained their statehood.

A prominent scholar of Ukrainian descent, orientalist, writer, and translator Ahatanhel Krymskyi was dispatched in 1896-1898 by the Moscow Lazarev Institute of Oriental Languages to Lebanon (at that time, Ukraine was part of the Russian Empire). He lived with a Lebanese family, worked at Beirut manuscript depositories and libraries, and collected rich material about customs and traditions of Lebanese people, and peculiarities of the Arabic language in this region. A. Krymskyi collaborated with Arabic academic almanacs, in particular with the philological journal "Al-Mashriq". He explored linguistic conformities in the Arabic and Ukrainian languages and wrote a series of lyrical poems "Palm Branches" and "Beirut Stories" inspired by the Levant exotics.

Many of his original letters written and sent from Lebanon have been deposited at the Main Library of the Academy of Sciences of Ukraine. Selected writings have been compiled in the book titled "Letters from Lebanon (1896-1898)".

After A. Krymskyi returned to Moscow, he worked as a professor of Oriental languages (in addition to Arabic, he was fluent in Persian, Turkish, and Greek; he also knew Latin and many modern European languages). He wrote several works on the history and culture of Arab countries, such as "History of Islam" (1904-1912), "History of the Arabs and Arabic literature" (1911-1912).
After the Bolshevik revolution, A. Krymskyi moved from Moscow to Kyiv and in 1918 became a co-founder of the Academy of Sciences of Ukraine. In the 1920s, he headed the Department of Arabic and Iranian Philology and established the school of Oriental studies in Ukraine. In 1928, he composed "Grammar of the Arabic Language".

Later, he was persecuted by the Soviet secret police on baseless charges of nationalism which was considered a threat to the communist regime. He was sent to a labor camp in Kazakhstan, where he died in January 1942.

After Ukraine gained independence in 1991, the Institute of Oriental Studies was established in Kyiv and named in honor of A. Krymskyi.

SELECTED PHOTOS FROM THE EXIBITION

“AHATANHEL KRYMSKYI IN DHOUR EL CHOUEIR”



Ahatanhel Krymskyi
(1871–1942)
Ukrainian writer, translator.
Academician, Middle East Studies scholar

أهاتانهيل كريمسكي
(1871-1942)
كاتب أوكراني، ومترجم، وباحث مختص بدراسات الشرق الأوسط



Ahatanhel Krymskyi
“Beirut Stories”
Title of Ukrainian edition (2016)

Title of Arabic edition,
Translator Imadeddine Raef (1906)

أهاتانهيل كريمسكي
"قصص بيروتية"
غلاف الطبعة باللغة الأوكرانية (2016)

غلاف الطبعة باللغة العربية، ترجمة عماد الدين رائف (1906)



Ahatanhel Krymskyi
“Palm Branches”

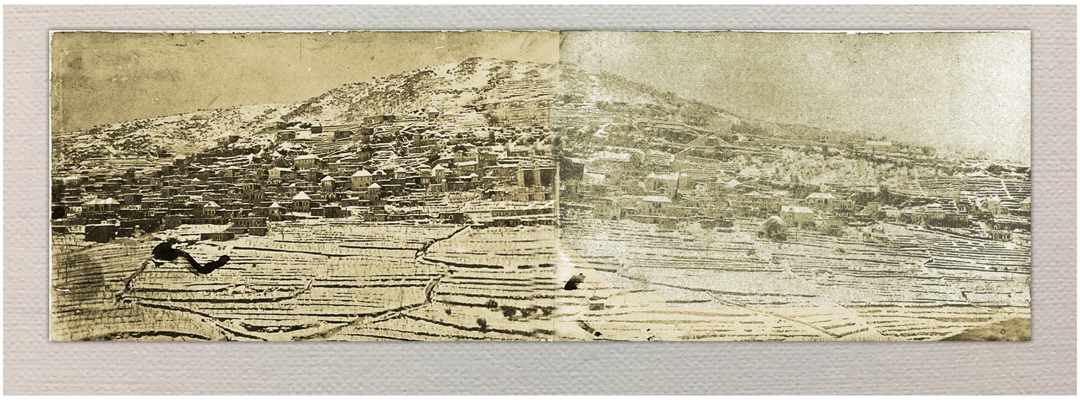
Cover of Ukrainian Edition (1923)

Cover of Arabic Edition
Translator Imadeddine Raef (2019)

أهاتانهيل كريمسكي
"سعف النخيل"

غلاف ديوان أشعار أهاتانهيل كريمسكي
باللغة الأوكرانية (1923)

غلاف ديوان أشعار أهاتانهيل كريمسكي،
ترجمة عماد الدين رائف إلى اللغة العربية
(2019)



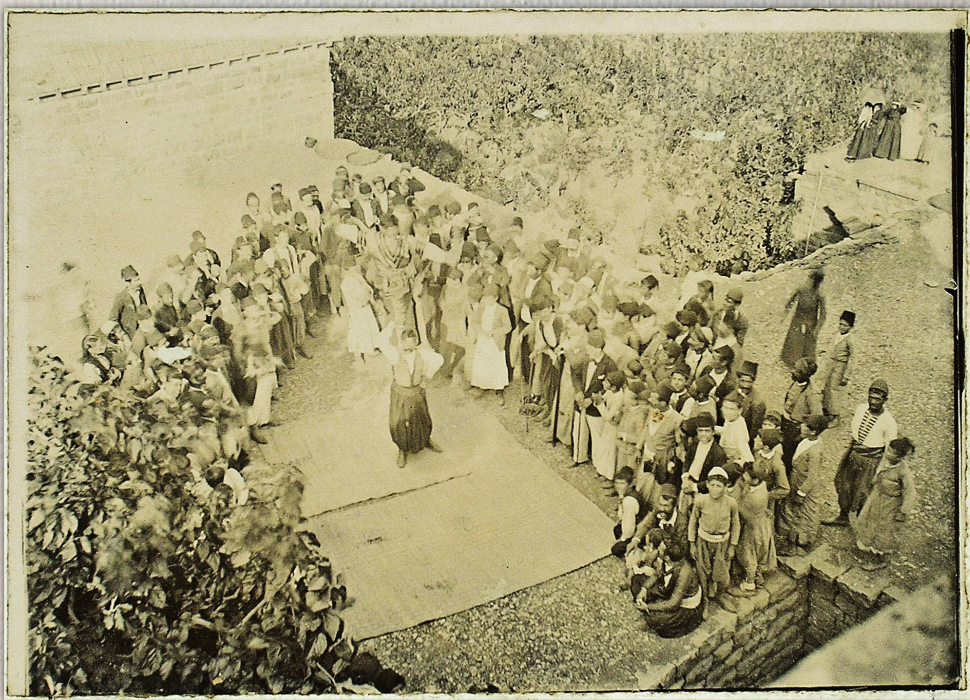
Photos of Choueir village surroundings
taken upon Ahatanhel Krymskyi’s request

Panoramic Photo of Choueir

صور من الشوير وجوارها التقطت بطلب من أهاتانهيل كريمسكي

مشهد بانورامي للشوير





Photos of Choueir village surroundings
taken upon Ahatanhel Krymskyi's request
Arrival of Pasha Naum-Basha with his Wife to Choueir (Souk)

Dance Performed by Kiblen Dakhdukh and His Son in Honour of the Pasha

صور من الشوير وجوارها التقطت بطلب من أهاتانهيل كريمسكي
وصول المتصرّف نعوم باشا وعقيلته إلى الشوير (السوق)

رقصة يؤديها قبلان دحدوح وابنه على شرف وصول الباشا





Photos of Choueir village surroundings
taken upon Ahatanhel Krymskyi's request
View of Darb al-Sham Mountain from the Village
Areya

View on the Road to Beirut from Areya

صور من الشوير وجوارها، التقطت بطلب من أهاتانهيل كريمسكي
مشهد عام لدرب الشام من بلدة عاريا

مشهد الطريق نحو بيروت من قرية عاريا





Photos
taken upon Ahatanhel Krymskyi's request
A. Krymskyi with Students of Hanna Moujaes School (1897)

Feast of the Transfiguration in Zahlé

صور من الشوير وجوارها، التقطت بطلب من أهاتانهيل كريمسكي
مدرسة الأب حنّا مجاعص (1897)

عيد تجلي الرب في دير في مدينة زحلة





Ahatanhel Krymskyi

Photo of A.Krymskyi and His Mother (Ukraine)

The Writer’s House in Ukraine

أهاتانهيل كريمسكي

صورة الكاتب مع والدته (أوكرانيا)

بيت الكاتب في أوكرانيا

ABSTRACTS

الترجمة الأدبية من الأوكرانية إلى العربية – أعمال أهاتانهيل كريمسكي نموذجًا

عماد الدين رائف
كاتب، صحفي، مترجم
اتحاد الكتاب اللبنانيين، اتحاد الصحافة اللبنانية

صدرت الترجمة العربية لمجموعة "قصص بيروتية"، التي فرغ أهاتانهيل كريمسكي من كتابتها في بيروت مطلع آذار/ مارس، بعد 120 سنة، أي سنة 2017 في بيروت نفسها، التي عاش فيها هذا العالم اللغوي الأوكراني الكبير بين 1896 و1898. وفي العام 2019 صدرت ترجمة ثلاث مجموعات من قصائده، التي ضمّنها في ديوان "سعف النخيل"، والتي كان نظمها بين 1897 و1901، وهي تختزن مشاعره وانفعالاته ومشاهداته في بيروت وجبل لبنان. وتكمن أهمية ترجمة قصص أهاتانهيل كريمسكي البيروتية في أنها أعادت بثّ الحياة في حركة الترجمة من اللغة الأوكرانية إلى العربية التي كان قد أطلقها الأديب الكبير ناسك الشخروب ميخائيل نعيمة، من جهة، وخلقت موجة من الأعمال المترجمة من الأوكرانية إلى العربية لا تزال مستمرة.
اليوم، يمكننا تلمس جملة من الخصائص المميزة لحركة الترجمة الأدبية بين هاتين اللغتين بشكل عام، عبر أعمال تاراس شيفتشينكو وإيفان فرانكو وليسيا أوكراينكا وبعض الأعمال الحديثة، وبشكل خاص عبر أعمال أهاتانهيل كريمسكي سواء في الكتابين المذكورين أو في جملة من الترجمات التي ضمّتها مقالات منشورة أو مذاعة.

يدين أهاتانهيل كريمسكي لبيروت وجبل لبنان بولادته قاصًا وشاعرًا، كما يذكر الباحثون. وقد اختار القصّة الاجتماعية فكانت باكورة أعماله مجموعة "قصص بيروتية"، التي رغب بنشرها سنة كتابتها، إلا أنّ النشر باللغة الأوكرانية لم يكن ميسّرًا فكان عليها أن تنتظر نحو تسع سنوات لتبصر النور على صفحات مجلة "نوفا هرومادا"("الجماعة الجديدة")، سنة 1906. وتمثل هذه المجموعة القصصية (إلى جانب ديوان أشعاره بنسبة معتبرة) مصدرًا لدارسي الجوانب الإنتروبولوجية والإثنوغرافية في الحياة اللبنانية اليومية على عتبة القرن العشرين. في الوقت عينه، شحن كريمسكي أعماله الأدبية بمادة لغويّة لا تقل أهمية عن المادة الاجتماعية، ومنها: الألفاظ العامية، العبارات المحكية، الأمثال السائرة، المقارنات الدلالية، المقارنات في اللهجات، وغيرها.

في هذا البحث نضيء، بعد مقدمة عن لغة كريمسكي وجهده في إحياء اللغة الأوكرانية، على الجانب اللغوي الدلالي في قصصه البيروتية وديوانه الشعري، من منظور الترجمة الأدبية بين لغتين تنتميان إلى شجرتين لغويتين مختلفتين (السلافية والسامية).

صور بيروت بين أ. كريمسكي وميخائيل نعيمة ومحمود درويش من خلال نصوص: "قصص بيروتية" و"سبعون" و"ذاكرة للنسيان"

سمير مُندي
أستاذ الأدب العربي الحديث، ناقد، مترجم

سوف يلاحظ قارئ كتاب "قصص بيروتية" لأهاتانهيل كريمسكي الكيفية التي تجمع بها قصصه بين التاريخ history والقص fiction. فهي، من ناحية، توثيق لواقع اجتماعي وسياسي وتاريخي أواخر القرن التاسع عشر، وهي، من ناحية أخرى، تحبيك emplotment لأزمات هذا الواقع وقضاياه لا ينقصه البلاغة التي نعهدها في السرد واهتماماته ومشاغله. هذه القسمة بين الخيال والتاريخ أفضت إلى تعدد نوعي انطوت عليه القصص. فمثلما يمكن أن نحسبها على أدب الرحلة، يمكن أن نحسبها، بالمثل، على الكتابة ذات المرجعية الذاتية self-life writing التي يسجل خلالها الكاتب جانبًا من حياته في فترة معينة. علاوة على مرجعيتها العلمية

باعتبارها قصصًا كُتبت من منظور عالم لغوي سجّل ملاحظاته حول لهجات أهل بيروت وطبائعهم.

من خلال هذا التعدد النوعي والأدبي تصوغ قصص كريمسكي صورة لبيروت والعالم العربي على مشارف القرن العشرين. فتؤشر، بذلك، على مرحلة تاريخية فاصلة مر بها العالم آنذاك. سواء من خلال معاصرتها لبداية نهاية الإمبراطورية التركية المحتضرة، أو بوادر انهيار روسيا القيصرية باندلاع ثورة البلاشفة عام 1917م، أو بوادر اندلاع الحرب العالمية الأولى عام 1914م فيما بعد، وما تمخض عنها من اتفاقية "سايكس بيكو" التي قسّمت العالم العربي بين دول الاحتلال والانتداب. مما كان له أبلغ الأثر، فيما بعد، على تحولات جيوسياسية أعادت رسم ملامح العالم العربي وغيّرت واقعه حتى الآن. في هذا السياق المفعم بالصراعات الاستعمارية والتوسعية والتحولات السياسية يمكن أن تكون رحلة كريمسكي إلى بيروت، في عهد روسيا القيصرية، موضع تساؤلات عديدة من منظور الاستشراق. وذلك على ضوء ما أثاره المفكر الفلسطيني إدوارد سعيد من شكوك وتساؤلات حول الاستشراق ومقاصده وغاياته وبلاغته في سبيل تحقيق هذه المقاصد.

من منظور آخر، وفي الوقت الذي نشر فيه كريمسكي قصصه عام 1906م، كان ميخائيل نعيمة (1889-1988م) الشاب اللبناني يستعد لبدء دراسته في أحد معاهد بولتافا الدينية، "السيمنار"، في أوكرانيا التي كانت جزءاً من الإمبراطورية الروسية في ذلك الزمان. سجل نعيمة انطباعاته عن أوكرانيا آنذاك، مثلما سجل انطباعاته حول لبنان عن نفس الفترة التي اهتم بها كريمسكي (1896-1898م)، وما تلاها، بملامحها الاجتماعية والسياسية والتاريخية. وذلك من خلال سيرته الذاتية "سبعون" 1977م. فرسم لنا صورة أخرى لبيروت جديرة بالقراءة والتحليل في مقابل الصورة التي رسمها كريمسكي.

في فترة لاحقة يتخذ الشاعر الفلسطيني الشهير محمود درويش من بيروت مقامًا في ظل تحولات تاريخية قامت على إثرها الدولة العبرية، على حين بدأ الشتات الفلسطيني عام 1948م. ما لبثت إسرائيل أن حاصرت بيروت عام 1982م في واقعة زلزلت الشاعر. سجلّ درويش تجربة الحصار في نصه الشهير "ذاكرة للنسيان" 1982م قارئًا وقائع الحصار في إطار تاريخي وشخصي وأدبي واجتماعي، ومقدمًا بذلك صورة ثالثة لبيروت فيما يشبه الكتابة ذات المرجعية الذاتية.

تهتم هذه الورقة بعلاقات النصوص الثلاثة الأدبية، الاجتماعية، التاريخية والسياسية وتقرأها على التوازي محاولة تحرير "قصص" كريمسكي من معانيها المباشرة وربطها بعلاقات أدبية أوسع تضفي عليها دلالات أعمق.

Panel 2. Historical and Cultural Insights about Lebanon in A. Krymskyi's Works

The Personality of Fieldwork Researcher in "Beirut Stories" by Ahatanhel Krymskyi

Maryna Hrymych
Ph.D. in Philology, Ph.D. in History, Full Professor
Spouse of Ambassador of Ukraine in the Lebanese Republic

The report deals with the personality of A. Krymskyi as a fieldwork researcher of Lebanese folk culture from the perspective of his fictional book "Beirut Stories". The author's presence in the text is shown not only through the personage of eccentric *muscovite* who came to Lebanon to study Arabic, but also through the massive anthropological narrative, which often overshades the plot and the personages. This narrative is based on A. Krymskyi's experience as a fieldworker who used in his research investigations a method of included observation. The book contains the

arsenal of onomastic terminology he uses to denote different identities of Lebanese society through the lenses of religious anthropology. He works with the official and popular terms: *Orthodox*, *Rums* (in the meaning of Orthodox), *Greeks* (in the same meaning). Thus, he mentions that Beirut people at the end of the 19th century use the term *Greek* in their oral speech to mark also Russians who lived there, and even Orthodox French nuns from Marseille. Russian expats were also named *Moskobs*, *Muscovites*. Catholics of Beirut were called *Jesuits* (in case they were the teachers of the Catholic schools), as well as *Franjie*, and more. As a thoughtful observer, A. Krymskyi noticed that the identity in the Lebanese society of that historical period is situational: depending on the context a person could identify himself or herself according to the religious, local, social or ethnic identity. Street life in Beirut at that time constituted space for interreligious and interethnic communication and created a ground for the implementation of everyday diplomacy. Ahatanhel Krymskyi methodically incorporated his observations on Beirut realities into the plot of his book focusing on communicational patterns, oral dialect, and folklore. That is why "Beirut Stories" can be qualified today not only as a fictional text, but also as a scientific source.

مجموعة الأمثال اللبنانيّة الشعبيّة في أرشيف أهاتانهيل كريمسكي

يوليا بيتروفا
دكتوراه في الفيلولوجيا
باحثة أولى، دائرة الشرق الأوسط، معهد أ. كريمسكي للدراسات الشرقيّة لأكاديميّة العلوم الأوكرانيّة

ألكسي خامراي
دكتوراه في الفيلولوجيا
رئيس دائرة الشرق الأوسط، معهد أ. كريمسكي للدراسات الشرقيّة لأكاديميّة العلوم الأوكرانيّة

من بين الموادّ التي تُحفظ في معهد المخطوطات التابع لمكتبة ف. إ. فيرنادسكي الوطنيّة الأوكرانيّة نجد مجموعة كبيرة من الأمثال الشعبيّة التي دوّنها أهاتانهيل كريمسكي أثناء تواجده في لبنان في الأعوام 1896-1898. يتضمّن هذا الملفّ 495 ورقة، معظمها عبارة عن مدوّنات بخطّ يد كريمسكي، وبعضها أوراق مطبوعة على الآلة الكاتبة.

أشار كريمسكي في أحد دفاتره إلى أنّه كان قد بدأ بجمع الأمثال منذ الأيّام الأولى من إقامته في بيروت حيث وصل في خريف العام 1896 وأنّ المصدر الأساسيّ للأمثال الشعبيّة كان أهل لبنان، وذكر بشكل خاصّ "عيسى داود، المعلّم من سوق الغرب".

كان الباحث، في سياق اهتمامه بدراسة اللهجات العربيّة وبصفته أحد الروّاد في هذا المجال، يولّي أهمّيّة خاصّة لنشر التراث العربيّ الشعبيّ. لذلك بدأ يعمل على إعداد ما قد جمعه من الأمثال اللبنانيّة للنشر بُعيد عودته إلى موسكو، حيث كان يشغل منصب أستاذ اللغة العربيّة في معهد لازاريف للغات الشرقيّة. إلّا أنّ المادّة المُعدّة للنشر لم يُقدّر لها أن ترى النور آنذاك، لأنّها ضاعت بلا رجعة أثناء انتقال المطبعة.

لقد اكتشفنا أنّه لم يصلنا إلّا جزء من المادّة التي كان كريمسكي قد جمعها، علمًا بأنّ عدد الأمثال التي دوّنها كان يزيد عن 5 آلاف مثل، وذلك بحسب شهادته في إحدى رسائله. أمّا عدد الأمثال الواردة في ملفّ الأرشيف المتوفّر لدينا فلا يزيد عن 1700 مثل ونيّف، حسب تقديرنا الأوّليّ. يمكن تقسيم هذه المادّة إلى جزئين، وهما الأمثال التي سمعها كريمسكي من أهل لبنان، وتلك التي استخرجها من مجموعات الأمثال المطبوعة الصادرة في أواخر القرن التاسع عشر.

عند تدوين الأمثال العاميّة أعطى كريمسكي أولويّة للنقل الصوتيّ بالحروف الكيريليّة، علمًا بأنّه كان قد وضع نظامًا خاصًّا لتدوين النصوص بالعامّيّة الشاميّة، باستخدام عدد من الرموز الإضافيّة، سعيًا منه إلى تحقيق المزيد من الدقّة الأكاديميّة. أمّا الخطّ العربيّ فاستعان كريمسكي به لتدوين الأمثال العامّيّة بشكل غير نظاميّ. أرفق الباحث إلى الأمثال الترجمة الروسيّة وبعض الشروحات والتعليقات المشوّقة. هذه المادّة التي لا تزال غير منشورة تعطينا فكرة عن عمل كريمسكي الدؤوب لجمع التراث اللبنانيّ الشعبيّ وتدوينه بطريقة أكاديميّة دقيقة.

Ahatanhel Krymskyi on Book Printing in Syria and Lebanon (17th-18th centuries)

H. E. Mr. Ihor Ostash
Ph. D. in Philology
Ambassador Extraordinary and Plenipotentiary of Ukraine in the Lebanese Republic

The period of the 17th and early 18th centuries was a kind of prelude to the Arab Renaissance of the 19th century that started in Egypt and then spread to Lebanon, Syria, Palestine, and other Arab countries. An important element of this process was the beginning of Arabic printing in the Middle East, in the territory of the Levant.

The first book in Lebanon was published in 1610 in the monastery of St. Anthony in Kozhaya. It was the Book of Psalms, a small folio of 260 pages, in two languages, Syriac and Karshuni (Arabic, printed in Syriac). But it was the only book published in Kozhaya. Almost a century passed between the publication of the Book of Psalms and another book published in Arabic in the Middle East in Aleppo, this time in the Arabic alphabet. It is the activity of the Aleppo publishing house that became one of the real accelerators of cultural awakening in the early 18th century during the Ottoman rule.

In the "History of New Arabic Literature" A. Krymskyi describes the activities of publishing houses in Aleppo (modern Syria, 1706-1711) and Choueir (modern Lebanon, 1733-1889). The Ukrainian scholar also determines the preconditions that led to the creation of the first publishing house in the Middle East in the Maronite monastery of St. Anthony (Northern Lebanon).

The first Aleppo edition, about which A. Krymskyi writes, were the Psalms published in Aleppo in 1706. The total number of editions published in this publishing house in 1706-1711, contains 14 books. The scholar pays significant attention to Mazepa's Gospel, the Arabic Gospel of 1708, published at the expense of I. Mazepa.

On the occasion of the 30th anniversary of Ukraine's Independence the facsimile edition of Mazepa's Gospel found in Kyiv was published.

One of the polemic issues related to Aleppo antiquities is the issue of font authorship. Ahatanhel Krymskyi tells the story of the printer A. Zakher who is considered one of the first printers in the Middle East. According to our research of 14 ancient Aleppo books found in Lebanon and Ukraine, it was he who worked on publishing books in both the first Levantine publishing houses in Aleppo (1706-1711) and Choueir in the monastery of St. John (1733–1748).

The printing house in Choueir started its activity between April and July 1733. The first edition was published on February 16, 1734. It was a philosophical treatise by the Spanish Jesuit Juan

Eusebio Nieremberg “Mizan az-Zaman” (“Libra of Time”). The Psalms became the second book published in Dhour El Choueir.

Ahatanhel Krymskyi notes the high demand for this publication among Arab families, even those far from Catholicism, so that the publication was repeated many times and brought material benefits to the monastery. However, according to the researcher, other printed publications of the Choueir monastery did not reach such success.

Summarizing the story of the publishing house, A. Krymskyi writes that the Deacon Abdallah Zakher, together with his brother, Abbot Nicolas, ran his own publishing house in Choueir for almost a quarter of the century. After the death of the two brothers, the publishing house operated until 1899 and published 33 books.

History of Lebanese Cinematography through the Lens of Ahatanhel Krymskyi’s Letters (1897)

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The first two films shot in Lebanon were made by French director Alexandre Promio at the request of the Lumière brothers' studio. The date of production specified in the studio catalog is on April 3, 1897.

What is common in the scientific legacy of Ahatanhel Krymskyi and the first films made in the Middle East?

The report examines “Letters from Lebanon” by Ahatanhel Krymskyi that were written on April 10, 1897. These letters allow the academic community of film critics to conclude why Alexander Promio had chosen this particular time for his cinematic expedition to Lebanon and throw light on the atmosphere of Beirut back then. They can explain why the first documentary shot on a rather expensive film stock did not reflect the architectural monuments of Beirut, but the life of the city and of Lebanese traders. Ahatanhel Krymskyi describes in details the nature and level of education of Beirut's shopkeepers and sellers.

If we put these letters in the context of modern documentary production, we can understand that they are the most accurate author's text, or "voice", which was lacking in these silent films. The works of Ahatanhel Krymskyi can be qualified as a scientific source, expanding the collection of sources in the history of cinema.

In addition, Alexander Promio's materials from the Lumière brothers' film library may be useful in the research of late 19th-century Lebanese ethnographers. They are the only documentaries made during Ahatanhel Krymskyi's stay in Lebanon.

The presentation will include a screening of Alexander Promio's film “Place des Canons” (1 minute) and a still shot of Souk Abou Nasser.

Panel 3. A. Krymskyi's Contribution to Middle Eastern Studies

Ahatanhel Krymskyi's Studies of the Quranic Lexicon (with Special Regard to the Etymology of the Borrowed Quranic Technical Terms of Religion)

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Ahatanhel Krymskyi, a versatile Ukrainian orientalist, linguist and polyglot, literary scholar, folklorist, writer, and translator, made a great contribution to the Islamic studies, the Arab historical studies, and the historical and literary studies of Iran and Turkey.

In his "The History of Islam" A. Krymskyi deliberates the lexical peculiarities of the Quranic text and draws special attention to existence of the words of non-Arabic origin in the Quran. In style of his European predecessors and contemporaries in the field of Oriental and particularly Islamic studies, he highlights the problem of the etymological attribution of the Quranic lexicon of evidently non-Arabic extraction. He states that the text of the Quran is full of semantically reinterpreted loanwords from Hebrew, Syriac (Syrian Aramaic), Greek via Syriac, and Ethiopic. One can explain it by the fact that Arabic had no technical terms to render the new religious ideas preached by the *ḥanīfs* and Muhammad. Therefore, Arabs were compelled to borrow foreign technical terms (predominately Aramaic and Greek-Syriac) of Judaic and Christian origin. The terms in question etymologically discussed by A. Krymskyi are *furqān* 'revelation', *milla* 'religion' (from Aramaic), '*iliyyūn* 'the Heaven book where all good deeds of the righteous men are written', *maṯānī* 'seven oft-repeated verses (the first sūra of the Quran that consists of seven verses)' (from Hebrew), *ṣalāt* 'prayer' (from the language of Aramaic Christians or Jews), *šayṭān* 'Satan', *ḥawāriyyūn* 'the Apostles', *mā'ida* 'a table spread', *nāšia* '(the) rising' (from Ethiopian/Abyssinian).

A. Krymskyi also maintains that such terms of the Quran as *ġislīn* '(the) discharge of wounds', *siǧǧīn* 'the Book where the evil deeds of unbelievers and sinners are written', *tasnīm* and *salsabīl* 'the spring in Paradise' etc. were coined by Muhammad to render solemnity and mysteriousness of the Quranic text.

The present paper aims to clarify some lacunae of the etymological analysis of the Quranic technical terms of religion specified by A. Krymskyi himself as strange and problematic. The bulk of religious terms excerpted by A. Krymskyi seems to be borrowed from those Semitic languages that had different ways of contacts with pre-Quranic Arabic and Arabic of the Quran. Such etymological reinterpretation of religious terminology of Quran presented on the material of the Quranic exegeses (*tafsīr*s) widely discussed by A. Krymskyi himself, the Classical Arabic lexicography, and latter works of the scholars of Islam.

A. Krymskyi and the History of the Ancient East

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A. Krymskyi was a prominent Middle East studies scholar, eminent university professor, and teacher who created the Ukrainian Oriental scholar tradition. Besides this, A. Krymskyi was the first Ukrainian researcher who paid attention to the study and teaching of the history of the ancient East and its civilizations. He recognized the importance of this branch of Oriental studies and the necessity to engage students into this set of disciplines which were already receiving attention in the world Oriental Studies at the beginning of 20th century but were at the dawn of their history in the Russian Empire. In this way, the study of ancient Near Eastern civilizations and work on lectures and manuals on the ancient history of the Near East for students became an essential part of his scholarly and educative legacy. However, this topic has never been a subject of any critical study. New textual and visual materials from the Ukrainian archives (mainly from the Institute of Manuscript of V. Vernadskyi National Library of Ukraine) give insight into Krymskyi's vision of the ancient history of Near Eastern peoples and civilizations, as well as their literatures, scripts, and languages, such as Ancient Egypt, Mesopotamia, Elam, ancient Levant. Textual and visual archive materials prove the idea that A. Krymskyi was a very attentive and critical reader of the academic publication on Egyptology, Assyriology, and the ancient Levant. He also built a rich collection of visual materials, mainly photos of ancient sites and monuments of Egypt, and Ottoman Empire, that is still unpublished. His perspective of the ancient history of the Orient challenges the Marxism-Leninism vision that was developing at the beginning of 1930-is and describes civilizations of the ancient East as slavery systems completely based on the class theory.

Some documents indicate that A. Krymskyi paid attention to the emergence of the academic studies devoted to the artifacts of ancient Near Eastern civilizations in the museums of Ukraine, and as an academic manager, welcomed efforts of his colleagues from Ukrainian museums in this field.

Ahatanhel Krymskyi's Views on Sufism

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Ahatanhel Krymskyi's specific scientific approach in Oriental Studies determined his attitude to Sufism and its history. In his historical studies, he uses literature as a source. The importance of this kind of source is not lower than the importance of pure historical sources as chronicles and documents. Poetry contains historical truth though hidden in the sea of poetic fantasies and folk's intuition. The aesthetic attitude is a part of scientific cognition for Krymskyi, and his literary-aesthetic approach is noticeable in Sufi studies as well.

Krymskyi highlights two branches of Sufism – mystical and pantheistic. The poetry of Jalaluddin Rumi was a significant example of eastern Indo-Persian pantheistic Sufism, which took much inspiration in Indian culture. It is worth mentioning “The Merchant and the Parrot” parable and also the world-famous Indian story “Elephant in the Dark” which became even more known after Rumi had written a parable based on it. Working with Korsh’s translations, Krymskyi expressed his attitude and approach to Sufi poetry. Thus, in his "History of Persia…" he declared that his interest and approach to Sufi poetry differs from Edward Winfield’s. Edward Winfield was an English translator of Persian literature. Krymskyi explains that while Winfield pays more attention to the moralistic and theoretical parts of Rumi’s poems, he focuses more on the so-called "belletristic" part of the poems. To make it clear, Rumi’s parables consist of two parts: the first one is “belletristic” and contains the actual plot of the parable, and the second is “moralistic” and “theoretical” and contains the moral of the story.Winfield translated only this second part of Rumi’s parable in poetic form leaving the first part to be retold by him in a short prose form. Krymskyi suggests translating Rumi’s poems otherwise: the first part in an elaborate poetic way, while the second part in prose. Hence, Krymskyi was more attracted not by a mystical, moral and transcendental part of the Sufi poetry but by its common understandable and unambiguous part.

As for the eastern branch of Sufism, Krymskyi called it pantheism. From the point of view of Islamic and Sufi theology as well as from modern religious studies’ perspective, such statements are too narrow and one-sided. It seems that Krymskiy used the term pantheism in his way and persisted on his understanding of the eastern branch of Sufism. Again, his main source in exploring Sufism was poetry, which was full of mystical senses and allegories. Sufi poetry contains a great variety of mystical inspirations, which sometimes contradict each other. From one side, Krymskyi with the term of pantheism fixed the mystical experience of some Sufi poets who described the real feeling of dissolving in God and God's presence in the whole world, but from the other side, he treated Sufi poetry too literally and narrowly. Once again, we are brought to the aforementioned point: has was not a person inclined to mysticism and understood Sufi poetry from literary and not mystical perspective.

BIOGRAPHIES

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Yulia Fil is a Junior Research Fellow at A. Krymskyi Institute of Oriental Studies, National Academy of Science of Ukraine, Asia-Pacific Department. Her field of research includes nationalism in India, the modern trends of Hindu religiosity, and the development of Vaishnavism in Ukraine and all over the world. She gained her Ph.D. (History) from the Diplomatic Academy of Ukraine under the Ministry of Foreign Affairs of Ukraine in 2017. Yulia is also the author of the monograph on Indian colonial history "Westernized Hindu Elites of Northern India (1858 – 1921)".

MARYNA HRYMYCH

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Maryna Hrymych is an academician, writer, and diplomate. She holds a Ph.D. in Philology (1990), Ph.D. in History (2005), Full Professor (2006), is a Member of PEN-club Ukraine (2019), and Spouse of the Ambassador of Ukraine in Canada (2006–2011) and in Lebanon (since 2016). Her primary area of research lies in Ukrainian traditional culture, with secondary interests in traditional forms of communication, interreligious relations, everyday diplomacy in a multicultural and multiethnic environment. As a fieldworker, she conducted her research not only in Ukraine but in Canada, Brazil, Lebanon. She turns her ethnographic fieldwork experience into the analytic discourse of her academic monographs on the anthropology of religion, anthropology of war, anthropology of space and site. She is the author of 7 individual monographs, editor of 12 volumes of collective monographs, and collections of scholarly articles.

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Oleksiy Khamray is a Doctor of Science in Philology and the Head of the Near and Middle East Department of A. Krymskyi Institute of Oriental Studies, National Academy of Science of Ukraine. He holds an M.A. in Philology of German and Romanic Languages, a Ph.D. with a thesis entitled "Formalized Analysis of Hebrew Scripts", and Ph.D. with a dissertation entitled "Structural Constraints of Arabic Grammar". His interests focus on grammar theory, formal languages, semitology, the Arabic language.

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Stanislav Lytvynov is completing his Ph.D. program at Kyiv National I. K. Karpenko-Kary Theater, Cinema and Television University. The topic of his Ph.D. research is "Lebanese Cinema: Genesis, Development, Integration into the World Cinematography Process". During 2018-2020, he worked with the Ambassador of Ukraine in Lebanon Ihor Ostash on the film "Ukrainian Lebanon" which premiered in Lebanon in 2020. Stanislav's passion for Lebanese culture and cinema determined his scientific focus in Ukraine. Since 2013, he has been an independent director and film producer in Ukraine engaged in documentary film production. Cinema as an instrument of cultural diplomacy is a priority of his research. He is currently finishing work on three feature-length documentaries, one of which continues the history of Ukrainian-Lebanese cultural relations.

IHOR OSTASH

Embassy of Ukraine in the Lebanese Republic

Ihor Ostash is the Extraordinary and Plenipotentiary Ambassador of Ukraine in the Lebanese Republic. He received his Doctorate in 1986 at the Institute of Linguistics (Ukrainian National Academy of Sciences). From 1991 to 1994 he worked as the Director of the International School of Ukrainian Studies. Later on, he served as a member of the Ukrainian parliament and as a diplomat. His primary area of research was focused on Slavic Studies. Now his academic interests are related to Ukrainian-Lebanese historical and cultural connections. He is the editor and the author of the introduction of the Facsimile Edition of Mazepa's Gospel, printed in Aleppo in 1708.

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Yulia Petrova is a Senior Researcher at the Near and Middle East Department at A. Krymskyi Institute of Oriental Studies of the National Academy of Sciences of Ukraine. She received her Ph.D. in Arabic Philology from the same Institute (2007). Her primary area of research is Arabic Sociolinguistics and Dialectology. She is the author of a monograph on Egyptian Arabic (Kyiv, 2011). Her current research interests are connected to Arab Christian heritage and textual criticism of Arabic Christian manuscripts, with a special focus on the 17th-century historical source "The Travels of Macarius, Patriarch of Antioch".

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Olena Romanova (Ph.D. 2000) is a Senior Research Fellow of A. Krymskyi Institute of Oriental Studies of the National Academy of Sciences of Ukraine. Her main research interest is Egyptology and the history of Egyptological studies and Ancient History in Ukraine. She is the author of the monograph on autobiographical inscriptions from the Egyptian tombs of the Old Kingdom and several publications in the world academic journals on the textual and visual program of Egyptian tombs, the social structure of the Old Kingdom society, and on Egyptian artifacts in museums along with the history of Egyptian collections in Ukraine. She is the author of academic translations of the Ancient Egyptian texts into Ukrainian. In 2019, Olena Romanova studied and cataloged the photo archive of A. Krymskyi in the A. Krymskyi Institute of Oriental Studies, NASU, and published a series of articles on the archive as well as unknown documents about A. Krymskyi from the other archives of Ukraine.

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سمير مُندي
باحث مستقل

ناقد ومترجم مصري. حاصل على دكتوراه (الأدب الحديث ونظرية النقد) من كلية الآداب، جامعة القاهرة، عام 2013م. نشر العديد من الدراسات والأبحاث والمقالات في مجال التخصص. شارك في العديد من المؤتمرات داخل وخارج مصر. مهتم بالسيرة الذاتية الأدبية، وبالأدب الأوكراني والثقافة الأوكرانية ككل. صدر له: "دوائر الهيرمنيوطيقا: عن بول ريكور" (دار أزمنة، الأردن 2009م) و"المرايا المتقابلة: قراءة في أوراق السرد" (المؤسسة العربية للدراسات والنشر بيروت، 2014م)، و"الذاكرة والسرد: حوارات بول ريكور" (دار كنوز المعرفة، الأردن 2016م)، و"ليسيا أوكراينكا: مختارات من أشعارها ورسائلها" (دار العين، القاهرة، بالاشتراك مع أولينا خوميتسكا).

